

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 54.—No. 53.

SATURDAY, DECEMBER 30, 1876.

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CRYSTAL PALACE.—"SINDBAD THE SAILOR," grand Christmas Pantomime by the Brothers GRINN. Romantic and beautiful Scenery by Mr JULIAN HICKS, Mr EDOUARD, Mr F. FENTON, and Assistants. Gorgeous Mythological Transformation Scene, "Echo and Narcissus," by Mr CHARLES BREW. Characters by Miss Edith Bruce (by permission of Mr A. Henderson), Miss Lana Merville, Miss Bella Goodall, Mr Collier, Mr Hampson, Mr Ridley, the celebrated Le Vite and Nina, Austin, Hess, and other artists. Ballet by Miss Barbara Morgan. Costumes by Auguste et Cie. Music (with original songs) by Mr Oscar H. Barrett. Pantomime invented by, and stage management entrusted to, Mr Augustus Harris. The whole produced under the direction of Mr Charles Wyndham. THIS DAY (Saturday) at Three o'clock. Reserved Seats, 2s. 6d. (may be booked in advance), 1s. 6d., and One Shilling.

CRYSTAL PALACE.—The SHIP in PORT and at SEA. Great Scenes in "SINDBAD THE SAILOR," by Mr F. FENTON. "The sinking of the ship managed with startling reality of effect."—*Telegraph*. THIS DAY (Saturday) at Three.

CRYSTAL PALACE.—THE VALLEY, MOUNTAIN, and RIVER. Grand Panorama Scenery in "SINDBAD THE SAILOR," by Mr JULIAN HICKS. "Great spectacular effect."—*Morning Paper*. THIS DAY (Saturday) at Three.

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CRYSTAL PALACE.—SEASON TICKET ARRANGEMENTS.—The Directors having found it necessary to revert to the plan of making all the Annual Season Tickets terminate on the same day, the Season Ticket year will commence May 1 in each year, and terminate April 30 in the succeeding year. In order that those Season Ticket-holders whose tickets expire between Jan. 1 and May 1, 1877, shall not suffer any inconvenience, arrangements have been made for the renewal of their tickets on payment of a *pro-rata* charge of 1s. 6d. a month. Thus, a person taking a Season Ticket in January will pay £1 8s.; in February, £1 6s. 3d.; in March, £1 4s. 6d.; and in April, £1 2s. 6d. for a ticket available till the last day of April, 1878.

CRYSTAL PALACE.—SEASON TICKETS.—The Season Ticket admits to the Palace and Aquarium whenever open to the public, and the ticket for 1877-8 will admit on all the days of the Handel Festival in June next.

CRYSTAL PALACE.—HALF-A-CROWN SATURDAYS.—During the forthcoming season the charge for admission on ordinary Saturdays will be Half-a-Crown, except during the months of July, August, and September.

CRYSTAL PALACE.—On and after MONDAY, Jan. 1, 1877, the price of admission on ordinary Mondays will be One Shilling.

LONDON BALLAD CONCERTS.

LONDON BALLAD CONCERTS, St James's Hall. Under the direction of Mr JOHN BOOSEY. Eleventh Season. The First CONCERT on SATURDAY Morning, Jan. 6, 1877, at Three o'clock. Artists—Mme Sherrington, Miss Anna Williams, and Mme Antoinette Sterling; Mr Sims Reeves, Mr Wadmore, and Mr Edward Lloyd. Pianoforte—Mme Arabella Goddard. The London Vocal Union, under the direction of Mr Fred. Walker, Conductor—Mr SIDNEY NAYLOR. Stalls, 7s.; Balcony, 3s.; Area, 4s. and 2s. Admission, One Shilling. Tickets of Austin, St James's Hall; the usual Agents; and of BOOSEY & Co., 295, Regent Street.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W.—There will be NO MEETING on NEW YEAR'S DAY next. A MEETING will be held in lieu thereof on JULY 2. The NEXT meeting will take place on MONDAY, Feb. 5, 1877. A Paper on Sebastian Bach's "Art of Fugue" will be read by JAMES HIGGS, Esq., Mus. Bac., Oxon., at Five o'clock. CHARLES K. SALAMAN, Hon. Sec.
24, Sutherland Gardens, W.

FRIDAY NEXT.

SACRED HARMONIC SOCIETY, EXETER HALL. Conductor—Sir MICHAEL COSTA. FRIDAY next, Jan. 5, MENDELSSOHN'S "ELIJAH." Principal Vocalists—Mme Sherrington, Miss Jessie Jones, Mme Patey, Miss Hancock; Mr Wilford Morgan, Mr Carter, Mr Chaplin Henry, and Mr G. Fox. Organist—Mr Willing. Tickets, 3s., 5s.; Reserved Area, numbered in rows, 7s.; Stalls, 10s. 6d.

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The LENT TERM will commence on MONDAY, Jan. 15, 1877, and terminate on Saturday, April 21.

Candidates for admission (bringing music they can perform) will be Examined at the Institution on Thursday, Jan. 11, at Eleven o'clock.

By order, JOHN GILL, Secretary.

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The NEXT TERM commences Jan. 15, 1877. The Examination and Entrance days are Wednesday, Jan. 10, and Friday, Jan. 12, 1877, between the hours of Eleven and Four.

Prospectuses at the Office, St George's Hall, Langham Place.

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MADAME THADDEUS WELLS and Mr ORLANDO CHRISTIAN will sing H. SMART's Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Banbury on Jan. 2nd; Chesterfield, Jan. 5th; Liverpool, Jan. 6th and 8th; and Nantwich, Jan. 22nd.

"THE MARINER."

MR SNAZELLE will sing LOUIS DIEHL's admired Song, "THE MARINER," at Watford, on Jan. 3, 1877.

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MR SNAZELLE will sing REYLOFF's new Song, "THE HUNTER," at Watford, on Jan. 3, 1877.

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MISS RACHEL GRAY and Mr FREDERIC PENNA will sing HENRY SMART's popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Shrewsbury, on Jan. 16, 1877.

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MISS RACHEL GRAY and Mr FREDERIC PENNA will sing the celebrated Duet, by HENRY SMART, "WHEN THE WIND BLOWS IN FROM THE SEA," on Jan. 17, at Bridgnorth.

"WHEN THE WIND BLOWS IN FROM THE SEA."

MISS CATHERINE PENNA and Mr FREDERIC PENNA will sing HENRY SMART's celebrated Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at the Town Hall, Shoreditch, on Jan. 30.

MISS CARINA CLELLAND (Soprano) terminates at Wigan, on Jan. 2, 1877, her First Northern Tour of the Season.

MISS CARINA CLELLAND (Soprano) commences at Heckmondwike (Oratorio, *St Paul*), on the Feb. 7, 1877, her Second Northern Tour, and can arrange Concerts for herself and party en route. Address—35, Charteris Road, Finsbury Park, N.

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THE COVENT GARDEN PANTOMIME.

The Christmas pantomime produced last night at this theatre, before an audience that filled every part of it, bears the simple, but not on that account less attractive, title of *Robinson Crusoe*. Seven or eight years ago a pantomime under the same name was produced, with the Paynes, father and son, as Crusoe and Friday, Mr Stoye playing the Island Savage-King, Miss Nelly Power (her first appearance) and Miss Maria Harris both having parts. Last night's extravaganza bears very little resemblance to the one we speak of, the preparation of which was undertaken by the late Mr Augustus Harris, beyond the fact of its bearing the same title. Mr J. F. M'Ardle, to whom we are indebted for the book, has not displayed any astonishing amount of fancy in his treatment of the familiar theme, but for the purpose immediately in hand he has used it fairly well. His besetting sin, to judge by this emanation from his pen, is prolixity. Some thirty closely-printed pages of rhymed pentameters occupy that part of the printed "libretto" which leads up to the "Transformation," and very little of this, so well as we could follow, was omitted last night. Neither the materials nor Mr M'Ardle's exposition of them can possibly bear such a quantity of talk, interlarded as it is with puns to which, not remarkably good in themselves, the actors have hardly yet learned to give the intended significance—and, moreover, songs to boot. Seriously, and with all good feeling, we suggest the excision of a fair third, if not indeed one-half, of this uninteresting preamble, which made the burlesque as dull at the beginning as it became lively and more lively towards the end. Such remodelling is all the more advisable inasmuch as, independently of picturesque scenery and costumes, characteristic ballet, a magnificent "transformation," and a general getting up wholly regardless of expense, the pantomime contains much that is intrinsically attractive. The opening scene, the interior of Robinson Crusoe's house, which introduces us to Crusoe himself (Mr J. W. Wallace), to Mrs Crusoe (Mr G. Thorne), Captain Scuttle (Mr Fournaux Cook), Kate Crusoe (Miss Lizzie Russel), Tom Trunnion, her lover (Miss Pauline Markham), Jim Robinson (Miss Nellie Bouverie), and divers small Crusoes, is dealt with much in the conventional manner, but is terribly spun out, and seldom funny enough to excite genuine laughter. Scene 2, besides the attraction of a view of the Thames at Southwark, with the "Adventure" lying conveniently alongside, and a hornpipe (never unwelcome to lovers of pantomime), has the additional recommendation of being much shorter. In this scene, as will be surmised, Robinson Crusoe takes his departure. Scene 3, "Between decks," is also of undue proportions with regard to length. It comprises several incidents sufficiently diverting, but which might have been set forth at half the cost of words and with the rejection of some very questionable puns, of which the subjoined is a fair example:—

"Are we in shore yet! Oh, it's close at hand,
I will inshore my life, if once I land—"

—which, like nearly all the innumerable attempts of the kind, fell listlessly on the ears of the spectators. The political allusions mysteriously enfolded in many of these puns—such as

"Since we the keys from the Khedive have brought;"

and (to conclude):

"Let them with Indian titles proudly dub her,
From English hearts they cannot India rub her."

—obtained but scant recognition, while deserving even less. A second hornpipe (why two hornpipes?) to the old, old tune, and the fishing up of a shark in whose interior, among other things, are found the "missing Gainsborough," the "Treaty of Vienna," the *Saturday Review*, and last, not least, the unexpected, and by Robinson himself undesired, Mrs Crusoe, greatly enliven this scene, which were it half as long would be twice as amusing. The storm (Scene 4), which wrecks the "Adventure," and brings Crusoe to the desert island, is admirably contrived, and the scene which ensues (Scene 5) is as natural as it is beautiful. Here we are introduced to "Man Friday" (Mr C. Raynor) and (*proh pudor!*) to his father, Saturday (Mr H. Raynor), whose name (we are compelled once more to allude to M'Ardle's punning propensity) is thus explained:—"Saturday being a day farther than Friday." "Tout est pour le mieux dans ce meilleur des mondes possibles," says Candide; and we may presume that execrable puns are a necessary concomitant in our modern civilization. However,

"Friday" and "Saturday," as represented at Covent Garden by the brothers Raynor, are remarkably good, and materially lighten the weight of another superfluously lengthy scene. So is the King of the Cannibal Islands, who rejoices in the unfamiliar name of "Hokee Pokee" (Mr A. Glover); so is the Queen of the Friendly Islands (Mr J. H. Rogers), the partner of that King's joys and appetites, who exults in a name, or *olla podrida* of names, which would occupy too much space to recount *in extenso*; and so is the general "business"—always bearing in mind that here, as elsewhere, the act of curtailment is indispensable to permanent success. Even the ballet of sea-nymphs (Defoe tells us nothing about sea-nymphs), pretty and sparkling we admit, is too long, and would come into the *index expurgatorium*, to which the painter, Ingres, in his interesting talk about opera and music, consigns all dancing irrelevantly introduced—though it is open to question whether Ingres ever saw a Christmas "pantomime" (still so styled among us, spite of rhymed pentameters) in England. "To make short tale," as Sir Thomas Malory says in his immortal *Mort d'Arthur*, and as Mr Francis Hueffer would have said, had it anywhere been practicable, in his learned essay on the *Ring des Nibelungen*, as soon as Robinson Crusoe reaches the island of which he never dreamt, and saves the life of his devoted Friday, of whose existence he has been admonished by footsteps in the sands, the prevalent dullness of the introductory burlesque fades gradually away. Everything becomes more or less impossible, and, consequently, at this season, more or less diverting. We shall not attempt any description of the comic business-scene in Crusoe's hut, where an ape of goodly dimensions, aided and abetted by a goat and a dog, do incredible things; while Crusoe, Friday, and Saturday, are frustrated in their vain efforts to concoct a baked pie, an inexplicable rush of savages into the hut, which is roofless, bringing the whole to an equally inexplicable climax. We may, however, appropriate the words of Giuglini, a celebrated Italian tenor, who, by some strange accident, found himself compelled to listen to Beethoven's sonata, Op. 106, played by Arabella Goddard, and at the end of each successive movement (which he thought, and doubtless hoped, was the last) exclaimed, "*Squisitissima—ma lunga!*" Even this capital scene is too long by a great deal. The remainder we must leave to the imagination of our readers. The "Transformation," by Mr W. Telbin, who evidently has more than a spark of his late father's genius, is, in its way, a masterpiece. To describe it in detail at this late hour (the pantomime did not come to an end till half an hour past midnight) is out of the question. The ensuing Harlequinade—in which Harlequin, Columbine, Harlequina (whatever that may signify), Clown, and Pantaloon were competently represented by Mr Waite, Miss Kate Hamilton, Miss Waite, "Ted Lauri," Mr Templeton; which introduced the audience to Mr Doughty with his really wonderful troop of performing dogs; and, best of all, presented them with a copy by Mr Telbin of his regretted father's "View of Constantinople," must also be taken for granted. Let us conclude with reiterating our opinion that, to give this pantomime the chance of success it fairly merits, compression must be used unsparingly; and Mr Rice, the energetic manager, would do well to give an ear to this suggestion. We must not omit to give to the music of Mr Montgomery the praise which is justly its due—not merely because the themes are judiciously selected, but that they are admirably put together, and that much he contributes of his own declares the hand of a practised musician.—*Times*, Dec. 27.

GAIETY THEATRE.

On Wednesday morning, Miss Alice May, "the Australian *prima donna*," made her first appearance in London, as the Grand Duchess, in Offenbach's opera, a part in which, according to the Australian and Indian press, both as actress and singer, she appears to eminent advantage. On her *entrée* Miss May received a very kind welcome, and the audience soon appreciated the talent of the *débutante*, and unanimously called on her to repeat "I doat on the military" and nearly every subsequent number. At the close of the act Miss May received the honours of a call, and when she appeared before the curtain there was quite an ovation. At the conclusion of the popular air, "Say to him" ("Dites à lui"), the applause was so vociferous that Miss May was compelled to sing it again. On Thursday Miss May appeared in *La Belle Hélène*, and yesterday was announced to play the part of Mlle Lange in *Madame Angot*.

A. B.

ANGELICA CATALANI.

A BIOGRAPHICAL SKETCH BY W. LACKOWITZ.*

(Continued from page 736.)

III.

For five years, from 1801 to 1806, Angelica Catalani remained in Lisbon. She there became acquainted with her husband, Captain de Valbrègue, an Attaché of the French Legation. It was as Madame de Valbrègue that she visited Madrid in 1806, though still continuing to call herself by her now famous name of Angelica Catalani. The triumphs she obtained in the Spanish capital were something unparalleled, and unparalleled were, also, the equivalents in hard cash paid for her artistic efforts. She is said to have owed this principally to her husband, who, we are informed, understood admirably how to change her chains of rippling shakes into chains of solid gold. She proceeded from Madrid to Paris and London, for the purpose of giving concerts, and invariably were the stormy scenes of Madrid repeated. She remained in England from 1807 to 1814, drawing a regular salary of three thousand eight hundred and forty pounds, besides gaining enormous sums by trips in the provinces and benefits. She was not merely run after by the English in the most remarkable manner, but absolutely worshipped. And there was some justice in this, for not only did she place theatrical and concert speculators, but even the Prime Minister, under obligation to her. As for the rest of Europe, so were those hard times for England as well. It is true that England was the only country in Europe which had not been trampled under the iron heel of the proud Corsican, but, despite the victories of a Wellington in Spain, and despite the injuries inflicted by Nelson upon the Upstart, Old England had to suffer many a heavy blow. Now, in England almost more than anywhere else, every blow of the kind was followed by dejection among the people.† At such times it was Angelica Catalani, who, by her grand rendering of "God save the King" and "Rule, Britannia," raised Englishmen's sunken courage, and lighted the flames of fresh enthusiasm in their hearts. The Prime Minister immediately saw what a mighty lever this fiery voice was, and whenever news arrived of a Napoleonic victory he induced the manager to place Catalani at his disposal. Large posters announced that the vocalist would sing the two national airs at seven o'clock in Covent Garden, at eight in Drury Lane, &c. The streets leading to the theatres were then regularly blocked up by a crush of struggling human beings. Everyone wanted to hear her, everyone wanted to revive his sunken courage by her singing. Like a supernatural apparition did Angelica come before the public, and, when her powerful voice rose above the full sound of the orchestra and a strong chorus, when her tones soared as though upon eagle's pinions even above the thousand-voiced song of the crowd, as it chimed in at intervals, when, standing before the audience like a goddess descended from Olympus, she raised both hands, at the words: "Send him victorious, happy, and glorious," to the statue of the sovereign, such a storm burst forth as to cause the house to tremble, while all hearts were inspired with a patriotic feeling which raised them above the misfortunes of the moment.

Never before or after her did any singer achieve such a position in England, and she was happy in this state of things, though subsequently induced to exchange London for Paris. It was the influence of Louis XVIII., who had frequently heard her in London, and was one of her admirers, that was brought to bear upon her. Called to the French throne after the fall of Napoleon, he offered her the management of the Italian opera, which was subsidised by Government. She accepted the offer—to her misfortune—for there was now awakened in her an ambition which she had never before felt. The Government subsidy came in very sparingly, and sometimes failed altogether; while the public manifested no par-

ticular enthusiasm for the theatre. In addition to this, there was the awkward meddling of her husband in the business management, and especially the petty intriguing jealousy which made him suffer no artist of any prominence to be on the stage by his wife's side; but, more than all this, it was the difficulties of the time, which soon put an end to the attempt at theatrical management. Napoleon returned from Elba; war broke forth afresh, and the singer, after losing a considerable portion of her fortune, which was almost a wreck, left Paris. With undaunted courage, she entered again on life. She was in full possession of her powers, and knew that with them she could collect the world at her feet.

During the Hundred Days and the early part of the Restoration, she made a concert tour through a portion of Germany, Denmark, Sweden, Holland, and Belgium. As usual, her progress was a continuous triumph. Wherever she went the power of her wonderful voice threw everyone else in the shade. Professional musicians, indeed, shook their heads. They discovered in her singing many faults; nay, a celebrated professor could even say that an orthodox professor of singing might have shown from her style how people should *not* sing. And the professional musicians were right. There was nothing in conformity with rule either in herself or in her singing. She had, indeed, a number of disagreeable defects. Yet, despite of this, no one, without exception, could escape the spell of her style. There was in her tones a charm, a melting softness, which no heart with any warmth of feeling could resist; an expression which no art could produce. And when the wonderful power of her gigantic organ was allowed to swell out to the utmost, the volume of tone from a large chorus and orchestra combined faded away before that of *one* voice, and everyone lay astounded at her feet. Such was Angelica, in the entire possession of her resources—the phenomenon of the years 1815 and 1816.

It was at this period that she visited, for the first time, Berlin, where she produced a tremendous sensation, as she had done everywhere else. Her appearance in the Prussian capital enables us to form a striking notion of her importance, not so much from what we know of her individually, as from the then peculiar condition of musical art, which was very different from its present condition. Angelica Catalani gave at Berlin seven concerts, in the concert-room of the Theatre Royal, and an eighth for the poor, in the Garrison Church. The number appears rather modest, but, at the time, it was something unheard of, the more so as the by-ways, called puffs, were then unknown. People were then not acquainted with preliminary notices, obtained by logging or money, in the papers, in which artists caused to be trumpeted forth the tremendous successes achieved in other towns. The praiseworthy practice, moreover, of disposing of tickets at merely nominal prices to speculators, or of giving them away by handfuls, so that the house may at any rate be full, did not then exist. How art and artists have been degraded by these miserable expedients every one knows, and nothing more requires to be said on the matter. In those days, when eminent virtuosos visited Berlin, they gave at most two concerts. Their appearance was an event for the whole musical part of the inhabitants; their concerts were filled, but people paid for their places, except the few to whom, in consequence of their position in the world of art, the concert-giver himself sent a free admission. But Catalani gave eight crowded, nay overcrowded, concerts. Such a thing had never been known. The price of admission, too, enables us to judge of the singer's importance. The price for a concert was generally fixed at twenty silver groschens; in course of time virtuosos of the very highest rank raised the price to a thaler—Louis Spohr was the first to do so—and this gradually became the regular amount. Angelica Catalani charged in the Theatre Royal *three* thalers, and in the church, at the concert for the poor, *one and a half*. General astonishment! General indignation! Even the press inveighed against such extortion, as it was unceremoniously termed; but—despite this, no one chose to stop away. It was necessary for everybody to say he had heard Catalani. The concerts were consequently crammed; and of the pilgrimages for tickets, even those to a Wagnerian opera at present convey only a faint idea. We must remind the reader that we are speaking not of the actual Theatre Royal, but of the old one, burnt down in 1817. Where the broad flight of steps now rises there was then a long colonnade, and this was filled from sunrise with individuals, each of whom had come in the hopes of obtaining a ticket only for himself.

(To be continued.)

* From the *Neue Berliner Musikzeitung*.† In a letter addressed last week to the *Evening* an ex-member of the Commune, who is, generally speaking, far from complimentary to England, says: "The English are brave; their battalions will never run—Britannia for ever!—and they have that species of courage in which we are slightly deficient, for they do not know how to retreat, and are superb under defeat." This estimate of the English character, which is, as a rule, the estimate arrogantly and stupidly entertained by Englishmen themselves, is not borne out by the description given in the text of their abject despondency when the Prime Minister for the time being used to revive their drooping spirits by Catalani's singing. We live and learn.—TRANSLATOR.

POPULAR CONCERTS.

The last concert of the ante-Christmas period was held on Saturday, when another quartet by Haydn, introduced for the first time, headed the programme. This quartet, one of the several written by the most genial of masters in the key of B flat, is a veritable gem. The writer of the "analytical programme" likens it to a pastoral—and a pastoral it is, equal to anything of its kind to which the art of music has given birth. Each movement has not only its individual charm, but also a certain relation to its companion movements not to be mistaken. Never was Haydn in blither mood, never was his inexhaustible fancy allowed freer expression than here. The quartet was played to absolute perfection by Mdme Norman-Néruda, Herr Ries, Mr Zerbini, and Signor Piatti. As it was the last appearance of the admirable Danish violinist, it is but due to her to say that her performances this season have raised her higher than ever in public estimation. In the quartets of Haydn and Mozart, and, let us add, the A minor quartet of Schubert, she is unsurpassed by any contemporary artist. Mdme Néruda possesses a grace of delivery, combined with an expression as unaffected as it is true and earnest, just fitted for the satisfactory interpretation of such music. She feels it intensely herself, and has the enviable secret of making her hearers feel with her. In fact, not one of Mr Arthur Chappell's artists has more completely won the sympathies of those who come to the Popular Concerts for the sake of the music, and nothing else, than this truly accomplished lady, of whom we take leave till next autumn with sincere regret. We have heard too little of Weber's sonatas lately—since Mdme Arabella Goddard has ceased to be one of Mr Chappell's body-guard, scarcely any at all. It was, therefore, with the more pleasure that we saw in the programme the Sonata in C (Op. 24), first of the four works of the kind bequeathed to us by the composer of *Der Freischütz*, set down for a pianist so consummate as Mr Charles Hallé, who knows Weber just as well as he knows Beethoven and Schubert—though he capriciously leaves out in the cold one of the finest of all the sonatas of Schubert—the one in C minor, with the finale *alla tarantella*. How Mr Hallé can play Weber no amateur need be told; and that his performance of the C major made the accustomed impression will easily be credited. The last piece in the programme was Beethoven's early trio in G major, played by Mr Hallé, Mdme Néruda, and Signor Piatti. The singer was Mdle Redeker, one of the most welcome exotic additions to the vocal strength of the Popular Concerts. Mr Sims Reeves, whose always attractive name had helped to crowd St James's Hall in every part, was disabled, by indisposition, from appearing; but his absence could not well have been more pleasantly atoned for. The accompanist was Mr Zerbini. The next Monday Popular Concert is announced for Jan. 8, when that excellent pianist, Mdle Maria Krebs, will make her first appearance for the season.—*Graphic*.

(To the Editor of the "Musical World.")

DEAR SIR,—Mr Harry Wall, in his letter in your last week's issue, says the sole liberty of public performance of the *Lily of Killarney* was sold by Sir Julius Benedict to an English Opera Company. If that is so, it seems most extraordinary that Sir J. Benedict, who conducted at the concert of the Liverpool Harmonic Society, should not have cautioned the society against permitting Mdle Thalberg to sing "I'm alone." It is still more extraordinary that Messrs. Chappell & Co. have several times advertised in *The Musical World*—"Notice to singers in public. Messrs. Chappell & Co., holding the right of performance of the following favourite songs, beg to inform the profession and amateurs that they can sing the same without fear of any charge being made." Here follows a list of songs, including Benedict's "I'm alone," with a note appended: "The songs and duets from the *Lily of Killarney* can only be sung in concert-rooms, but not in music-halls."

Permit me to refer your readers to my letter in *The Musical World* of the 8th March last for a full exposition of the copyright embroglio and Mr Harry Wall's doings. The present state of musical copyright seems peculiarly adapted for victimising the public and finding employment for any common informer. Yours truly,

J. CLELLAND.

Cheetham, Manchester, 26th Dec., 1876.

A DEAR OLD FRIEND AND A PHENOMENON.

(From the "Cape Argus," Nov. 21.)

Mdme Anna Bishop last evening made her last appearance before an audience in South Africa. This gifted lady leaves by the mail steamer to day for Madeira, where, we believe, she proposes giving a series of concerts previous to going to England. When it is remembered that Mdme Bishop has been a prominent figure in the musical world since 1839, when, with Grisi, Garcia, Tamburini, and Lablache, she appeared in the Royal Italian Operahouse, London, one is lost in amazement at the power and sweetness of voice, and the delicate vocalisation which she displayed last night in *Norma*. For nearly forty years has this remarkable woman been a leading musical performer; and that she is still able to play and sing as she did last evening is a fact that becomes the more astonishing when the incidents of her career are known. She has travelled in most parts of the world. In America and Australia her name is as well known as it is in Europe. She has been shipwrecked and captured by robbers; but, in spite of hardships and dangers, she retains more power than any other artist of anything like her standing. In South Africa she has travelled a great deal, and there is hardly a town of note that she has not visited. It is more than fourteen months since she landed in Cape Town, where she gave a series of concerts. She proceeded to Port Elizabeth, Uitenhage, Graham's Town, King William's Town, and East London, and then went to Natal, visting Maritzburg and Durban. She returned to Cape Town, and passed on to Stellenbosch, Paarl, Wellington, Ceres, Worcester, Robertson, Swellendam, Riversdale, Mossel Bay, and George. When at Worcester, an offer of an engagement at Kimberley was received at a handsome figure, but, owing to an error made by a clerk in the telegraph department, the engagement fell through. Subsequently Mdme Bishop visited Fort Beaufort and Queen's Town. She then went to the Free States and the Diamond Fields. Returning to the colony, she gave concerts at Cradock, Middleberg, Graaff-Reinet, Bedford, and Adelaide. She paid visits again to Graham's Town, Port Elizabeth, and Uitenhage, arriving in Cape Town for the last time on the 22nd October. We think this would be a fair amount of work for any one in fourteen months, but it is somewhat surprising in a lady who had previously undergone so much as Mdme Bishop. She will be accompanied to Madeira and England by Mr Charles Lascelles, who has assisted at her concerts during the whole period of her visit to South Africa. To them and to Mr Schultz, the manager of Mdme Bishop's concerts, we tender our best wishes for the future, and hope they will meet with that success which their talents deserve. We were glad to see last night a large audience in the theatre to bid farewell to Mdme Bishop, and the loud applause testified to the pleasure those present experienced in hearing this famous singer.

MUSIC IN MANCHESTER.

(From our Correspondent.)

December 27th, 1876.

As Manchester keeps Christmas in the orthodox fashion, performances of the *Messiah* are, of course, frequently heard at this time of the year. Two were given by Mr Hallé on Thursday and Friday last, with Mdme Lemmens-Sherrington, Mdme Patey, Mr Vernon Rigby, and Signor Foli as principal singers; and two by Mr De Jong, one on Saturday last, with Mdle Tietjens, Miss D'Alton, Mr Barton McGuckin, and Mr Federici; and the other on Christmas Day with the same contralto, tenor, and bass, and Mdme Edith Wynne as principal soprano. They have all been successful, and attracted crowded audiences.

Since my last letter Mdle Mehlig has appeared at one of Mr Hallé's concerts, where she played Hiller's Concerto in F sharp minor and three short pieces. It is, of course, unnecessary to add how she was received; henceforth, indeed, her popularity in Manchester is secured.

To-night Herr Wilhelmj will play, and Mdme Sherrington sing at the Concert Hall, where Beethoven's No. 2 will be the symphony of the evening. To-morrow Mr Hallé plays Beethoven's E flat concerto at his tenth concert, and Mr Lloyd is to be the singer.

RAMEAU.

(Continued from page 739.)

"I feel inclined to accept this last motive as the true one, for it is worthy of remark that the innovations are introduced only by degrees in the score of *Hippolyte et Aricie*. The overture is traced entirely upon the model of those by Lulli, and nearly the whole of the prologue, also, is in the same style. It is not till the last scene that we observe a vocal gavotte, 'A l'Amour rendons les Armes,' lively, broad, and precise in its rhythm, and bearing the stamp of a style entirely new at that epoch. Nor does the first act contain any great innovations, unless in the harmony, which is more rich and varied than was then usual. But the second act—that of the Infernal Regions—is a complete musical revolution. A bass air sung by Theseus, with an arpeggio accompaniment in the violin part, marks a thoroughly new form. Following this, Pluto's recitatives, the airs of the Fairies, the choruses of Demons, and, lastly, the admirable trio of the Fates, exhibit all the power of Rameau's genius. The trio, arranged for three men's voices, it has unfortunately become impossible to execute. The upper part, written for a counter-tenor, rises frequently to the regions of G, A, B, C, D. Such a voice no longer exists; the singer reached these notes only by an expressionless and nasal manner of emission long ago prescribed in every system of reasonable singing. If the piece were transposed, then the lower part would contain impossible notes. We must, therefore, be contented with reading the piece, with executing the accompaniments, and with estimating the effect of the voices in our imagination. Nevertheless, despite the imperfection of such a mode of execution, we shall be struck by the grandeur and noble character of the ritornelle in G minor, which is executed by the violins, and afterwards becomes the accompaniment in the commencement of the trio—'Quelle soudaine horreur ton destin nous inspire.' The preceding trio of Pluto—'Vous qui de l'avenir percez la nuit profonde'—likewise bears the stamp of grandiose majesty, worthy to be compared with the finest inspirations of the masters of any period."

There were several revivals of *Hippolyte et Aricie*. The most important was that which took place on the 11th September, 1742, and for which considerable alterations were made in the work. I have already said that various operas by Rameau had been translated abroad. This one was among the number, and the fact is thus related by a contemporary annalist: "The opera of *Hippolyte et Aricie* was performed, in 1759, at the superb theatre in Parma. The words were by the Abbate Frugoni, one of the cleverest men in Italy, who, at the age of sixty, threw into his poem the fire of a man of twenty-five. He retained and translated only the best portions of the French opera of *Hippolyte et Aricie* by the Abbé Pellégrin; his more especial aim was to imitate Racine, and to transfer to his work the fine situations scattered through the tragedy of *Phèdre*. He even added beauties to his model. The object of the drama was to combine the perfection of Italian with the perfection of French music. A young Neapolitan musician, named Tomonaso Traetta, in the service of the Infanta, undertook the difficult and delicate task. He executed it to the satisfaction of all connoisseurs. He had against him the prejudice entertained by his countrymen for our music, but this consideration did not stop him. To the grand touches he drew from his own resources he intelligently united the portions most admired in Rameau's opera; and the combination, far from wounding the most severe ears, enchanted everyone. All Italy flocked to Parma to witness the performance, one of the most gorgeous and novel a sovereign could give his own people and strangers."

V.

The most extraordinary fact, perhaps, connected with Rameau was not so much the power of his genius as the age he had attained when he was first enabled to exhibit his genius fully, and the vigour he displayed from that moment; that is to say, at a time when most men become, if not senile, at least fatigued and feeble. He was exactly fifty when it was his lot to produce his first opera. During the one and twenty following years he brought out no less than one and twenty works of greater or less importance, and, when he felt bound to allow his imagination a little repose, it was to resume with ardour another kind of work which he had never completely abandoned—his labours on technics and theory. We have few examples of such intellectual activity and power.

After writing, as though by way of amusement, the *divertisse-*

* *Les Spectacles de Paris*, for 1774. The famous composer, Traetta, mentioned in the above short account, was then twenty-five years of age.

ments and airs of a one-act pastoral in verse, by Piron, *Les Courses de Tempé*, performed at the Comédie-Française, on the 30th August, 1734, he turned his thoughts to a new work for the Opera. Fuzelier had entrusted him with the book of an opera-ballet, in three acts and a prologue, which, under the title of *Les Indes galantes*, contained, according to the custom of the period, three stories, or "entrées," completely disconnected with each other. The graceful, light subject was destined to afford him an opportunity of exhibiting his genius in a new light, but, as his detractors had made a special point of finding fault with him for not following Lulli, he determined to assimilate his own style to that of the composer in question, and write in it the scenes, that is: all the portions to be declaimed in his new opera. Now what happened was just this: The public were in no wise contented with the numbers in which he had chosen to render this homage to Lulli, while they applauded, on the contrary, those in which he had given himself up to his own inspiration. He tells us this himself in the preface affixed to the published score: "As the public appeared less satisfied with the scenes in *Les Indes galantes* than with the rest of the work, I have not thought it right to appeal against their verdict: it is for this reason that I here present them the symphonies diversified with vocal airs, ariettas, measured recitatives, duets, trios, quartets, and choruses, both in the prologue and the first three entrées, making in all more than eighty separate pieces, of which I have formed four grand concertos in different keys; the symphonies are even arranged as harpsichord pieces, and the embellishments in them are similar to those of any other harpsichord pieces, though this does not prevent their being played on other instruments, since all that has to be done is always to take the highest notes for the treble and the lowest for the bass. Whatever in them is too high for the violoncello may be taken an octave lower. As the public have not yet heard the *entrée* of the *Savages*," which I now add to the first three, I have ventured to give it complete. I shall be happy if the success corresponds to the pains I have taken. Always mindful of the fine declamation and the fine vocal turns to be found in the recitative of the great Lulli, I have endeavoured to imitate him, not as a servile copyist, but by taking, as he does, the beauty and simplicity of Nature as my model."

On the whole, *Les Indes galantes* was very well received, and proved the variety and flexibility of Rameau's talent. But the great artist was soon about to give the world his masterpiece, and with his third work put the finishing touch to his fame as a dramatic composer. *Castor et Pollux*, an opera in five acts and a prologue, of which the author of *L'Art d'aimer*, the poet Bernard, surnamed by Voltaire "gentil Bernard," furnished the book, was brought out at the Académie Royale de Musique on the 24th October, 1737, and achieved a most brilliant success. Here again, I will let Adam speak:—

"The success of *Castor et Pollux* reduced Rameau's detractors to silence, and of his partisans made fanatics. It must, however, be confessed that, of all his works (and they are numerous), it is the only one in which the subject and the words are on a level with the music. It is a genuine *chef-d'œuvre* as a piece, according to the standard of operatic poetry as understood in those days. Human passions were skilfully brought into play; love and friendship carried to heroism; valour, despair, and joy exhibited in turns; the indispensable mythological element called in for the purpose of lending the spectacle all its pomp; from a festival the characters passed to a combat, and from a combat to a funeral ceremony; then from the Elysian Fields they proceeded to the Infernal Regions, whence they returned to earth only to rest from so many emotions by displaying the gentlest, the most noble, and the most generous sentiments. The canvas offered the musician was immense, but he filled it in with a marvellous variety of tone and colour.

"We remark in the first and the second act two bravura airs for counter-tenor, giving a grotesque notion of the kind of singing which pleased the taste of the epoch, but, notwithstanding the antiquated

* The three "entrées" constituting *Les Indes galantes*, were entitled: 1. "Les Incas du Pérou;" 2. "Le Turc généreux;" and 3. "Les Fleurs," a Persian festival. The work was performed on the 28th August, 1735. At its revival, on the 11th March, 1736, the fourth "entrée," "Les Sauvages," mentioned in the text, was added, and, at the revival on the 3rd August, 1751, that of "Le Turc généreux" was omitted. Seven parodies of the work: *Les Indes chantantes*, *Les Indes dansantes*, *Les Amours des Indes*, *La Grenouillère galante*, *Le Déguisement postiche*, *Le bon Turc*, and *L'Ambigu de la Folie* were given at the Opéra-Comique and the Comédie-Italienne. This proves how successful the work was.

form of the embellishments, we cannot help acknowledging that the plan of these airs is excellent, and the proof of their superiority is to be found in the fact of the same plan being generally adopted by all composers for more than sixty years; the airs of Grétry and his contemporaries are constructed like those of *Castor et Pollux*, and scarcely less ridiculous, considered vocally; only they are imitations, while the first were inventions.

"With the commencement of the second act, Rameau's genius is revealed in all its power; the chorus, 'Que tout gémissé,' is admirable for colour and expression. The scale in semitones, executed in three parts, as imitations, is most effective, and produces the richest and most picturesque harmony; the voices are heard only in a few isolated notes, while the orchestral design steadily pursues its course. It is true that this incomplete analysis cannot convey a notion of something very novel, but the whole thing was tried for the first time, and, moreover, there reigns in this admirable piece a sentiment of grandeur and sadness which we can understand when we read or hear it, but which it would be impossible to render intelligible without quoting the chorus itself. The piece immediately following this *chef-d'œuvre* is another *chef-d'œuvre*; it is the famous air, 'Tristes apprêts, pâles flambeaux.' The chorus, 'Que tout gémissé,' is in F minor, and the air immediately following is in E minor. These two keys, so different from each other, are connected by three notes of the basses in unison: F, A minor, and E minor, and then comes the ritornelle of the air in E minor. I am compelled to keep insisting on the impossibility of painting musical sounds by words, and on my fear of not being understood. It is certain that no one, after reading what I have just written, can doubt that there is a feat of genius in the simplicity of this transition. The transition, however, was so prodigious in its effect that, for more than half a century, musicians never ceased quoting Rameau's F, A, E, as an instance of the most daring modulation which could possibly be attempted. The air 'Tristes apprêts' is not very melodious, but it presents us with the type of the noblest declamatory style, and I am not acquainted with a finer in the entire repertory of the great musicians who have adopted this school, not excepting Gluck himself.

"In the act of the Infernal Regions is the air, 'Brisons nos fers,' with a powerfully accentuated syllabic rhythm. This also was an invention of Rameau's. Before him, scarcely any of the choruses written for demons had any expression save that of people in a passion; the infernal colour—if I may so express myself—was completely wanting. Rameau knew how to impart the colour to his compositions, and it required nothing less than the admirable choruses of demons in the second act of Gluck's *Orphée* to make us forget those of the fourth act of *Castor et Pollux*."

(To be continued.)

ARABELLA GODDARD AT THE CRYSTAL PALACE.

(From the "Choir.")

Mdme Goddard gave a most brilliant performance of the E flat concerto of Beethoven. During this lady's long absence from this country, new lights in pianoforte playing have arisen, and a greater demand for "original renderings" has sprung up than existed before. Mdme Goddard makes no pretence to this; she simply plays the music in a complete and brilliant manner, which, in a work so finished in every detail as the E flat concerto, seems after all to be as much as any one can achieve. Certainly we have heard performances of the same work by pianists who claim (or whose friends claim for them) a special profundity of "æsthetic" perception, which showed nothing like the breadth of style and the finish of Mdme Goddard's performance, and were not nearly such adequate realisations of the composer's intentions. The pianist was applauded and recalled with much enthusiasm by the audience.

EPITAPH.*

Thy rest gives me a restless life,
In that thou wert a matchless wife;
But yet I rest, and hope to see
The day of doom, and then see thee.

Weston Church, Somersetshire (17th century).

* In the collection of Thaddeus Egg, Esq.

NAPLES.—The Carlo was re-opened on the 21st December, with the *Forza del Destino*. The theatre was crammed.

A TRANSATLANTIC PROTEST.

(To the Editor of the "Musical World.")

SIR,—In your number of November 23 we find a quotation from a little sheet sent round gratuitously to the piano and music stores, where it lays without anybody paying the slightest attention to it. The quotation, as far as we are concerned, is that the *Musical Trade Review* abused a piano maker in Fourteenth Street, and, on that firm sending a hundred-dollar bill, the same paper contained a glowing eulogy upon the concern. The whole affair is simply a lie, as we shall instantly show; and we never knew a word of it until we found it in the *Musical World*, nor did any of our friends ever see it or draw our attention to it. Such is the importance of this *Philharmonic Journal and Orpheonist* (whatever that may mean). We never abused any piano maker in Fourteenth Street; and the only fact which we can call to mind where we had a rectification to make is that, about six or seven months ago, on what we thought reliable information, we stated that Mr Smith was a piano dealer, but not a manufacturer, whereupon Mr Smith called upon us, proving that he had a factory, not in New York, but in Brooklyn, and bringing with him a cut representing said factory. We, of course, offered to say that we had learned on authoritative information he was a manufacturer, and he required us to put the cut in as an advertisement, as the best remedy against the harm which our statement had done him. There was no abuse in one number and no glowing eulogy in the other, and not a cent paid for rectifying the statement.

That we are not blackmailers, however stupid the confession in America may appear, you who know us a long time will easily believe. But there is *au besoin* a friend of yours and of ours in London, who, when here, sent us a cheque under guise of subscription, and who can testify that, not two minutes after, the cheque was sent back, with the statement that two subscriptions were eight dollars, and no more. Pray be careful before you lend the weight of your publicity to any contemptible little beggar like that.

EDITOR "MUSIC TRADE REVIEW."

[We publish the letter willingly, but have not the slightest idea to what it alludes.—D. P.]

FIRES IN THEATRES.

(To the Editor of the "Musical World.")

SIR,—The late lamentable fire at the Brooklyn Theatre has brought down such a flood of official documents, leading articles, suggestions, and even insults on the heads of theatrical managers, that it is only fair to allow one of us space for a few words in reply. Managers are so much accustomed to be treated like the old man who owned the ass in the fable that they become, perhaps, a little deaf to advice; but there is no reason why "A Fellow of the Chymical Society" should say in *The Times* of Monday that it was idle to hope that any plan will be adopted to protect theatrical audiences. The Chymical Fellow's plan is, of course, chymicals; and if the Chymical Fellow will turn his reforming eye on the "Sale of Poisons Act," and prevent country chandler-shop keepers lading out arsenic in the midst of butter, cheese, and bacon, I will lay in a ton of tungstate of soda to-morrow, though in practice I have found it a very uncertain anti-inflammable agent.

There are many questions more or less unfitted for public discussion, and this question of fires in theatres, I venture to think, is one of them. No writer wants to create a panic, and yet every article is helping to raise one. If our theatres are unsafe, the Lord Chamberlain, his officers, the 6th and 7th Victoria, cap. 68, the good sense and humanity of theatrical managers, and other forces, are quite able to provide a remedy. It is quite possible that former Lord Chamberlains may have licensed many theatres that ought never to have been built or licensed; but now that official attention has been drawn by the Brooklyn fire to this fact, no good, but much harm may be done by the publication of "regulations" which ought to be enforced before they are printed, and not printed before they are enforced. The public mind may be wrought up to such a pitch of excitement that any hysterical person may cause a serious accident in any crowded building at any moment. Some of the advice so freely bestowed upon managers might, with more advantage, be given to the public in teaching them how to go into a building in a decent, orderly, and unselfish manner. A crowd that nearly tramples each other to death in going into a theatre is not likely to act with any more calmness in coming out. French playgoers have been schooled for generations into very different behaviour; but then phlegmatic Frenchmen are so unlike excitable Englishmen.

Gaiety Theatre.

JOHN HOLLINGSHEAD.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL. NINETEENTH SEASON, 1876-7.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE THIRTEENTH CONCERT.

MONDAY EVENING, JANUARY 8, 1877.

To commence at Eight o'clock precisely.

Programme.

PART I.

DIVERTIMENTO, in B flat, for two violins, viola, two horns, and
violinello—MM. STRAUS, L. RIES, ZERBINI, WENDTLAND,
STANDER, and PIATTI Mozart.
SONG, "Willst du dein Herz mir schenken"—Mlle THEKLA
FRIEDLANDER Bach.
SONATA APPASSIONATA, in F minor, Op. 57, for pianoforte
alone—Mlle MARIE KREBS Beethoven.

PART II.

SONATA, in F major, Op. 5, No. 1, for pianoforte and violinello
—Mlle MARIE KREBS and Signor PIATTI Beethoven.
SONG—Mlle THEKLA FRIEDLANDER Schubert.
QUARTET, in C major, Op. 50, No. 2, for two violins, viola,
and violinello (first time)—MM. STRAUS, L. RIES, ZERBINI,
and PIATTI Haydn.
Conductor Sir JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, JANUARY 13, 1877.

To commence at Three o'clock precisely.

Programme.

QUARTET, in G minor, for pianoforte, violin, viola, and
violinello—Mlle MARIE KREBS, MM. STRAUS, ZERBINI, and
PIATTI Mozart.
AIR, "Adelaide"—Mr SIMS REEVES Beethoven.
SONATA PATHETIQUE, in C minor, Op. 13, for pianoforte alone
—Mlle MARIE KREBS Beethoven.
SERENADE, "Awake, awake"—Mr SIMS REEVES (Violoncello
obligato—Signor PIATTI) Piatti.
OCTET, in F, Op. 166, for two violins, viola, violoncello, double
bass, clarinet, French horn, and bassoon (by desire)—MM.
STRAUS, L. RIES, ZERBINI, LAZARUS, WENDTLAND, WINTER-
BOTTOM, REYNOLDS, and PIATTI Schubert.
Conductor Sir JULIUS BENEDICT.

TO CORRESPONDENTS.

T. A. (Malvern). We hope to be able to answer your question next week.

A CONCERT GIVER.—We have nothing to do with the public affairs of artists. The agent of Mme Adeline Patti is, we believe, Sig. Franchi, now in St Petersburg; the gentleman to be consulted about the professional business of Mme Christine Nilsson and M. Faure is, we apprehend, Mr Henry Jarrett, now either in Paris or Vienna. We must decline to answer any further inquiries about such subjects. The addresses of agents of recognised position and respectability are easily obtained by application to any of the London music publishers. If "A Concert Giver" wishes to engage Mme Patti, Mme Nilsson, or M. Faure, there can be very little difficulty in the matter. At any rate, it is not our business.

DEATH.

On December 20, at his residence, The Firs, Colchester, Mr DANIEL PEGLER, professor of music—in his 78th year.

NOTICE.

THE MUSICAL WORLD.

ON Saturday, January 6th, 1877, the usual New Year's Double Number of "The Musical World" will be issued to subscribers and the public. It will consist of 32 pages, and contain much original matter. A new series of sketches of "Italian Opera in Modern Costume," from the pencil of Mr Charles Lyall, will be included, the Opera selected for illustration being "Il Trovatore." The Cartoon (also by Mr Lyall) will commemorate one of the most noticeable incidents that occurred during the performances of Wagner's "Ring des Nibelungen"

at Bayreuth. There will also be various sketches in commemoration of that event, besides Portraits of well-known Musicians, &c. A translation, by Mr F. V. Bridgeman, of Dr Edward Hanslick's summary of the poem of the "Ring des Nibelungen" will be comprised among other literary contributions, as well as sketches of musical life and individual character from the pens of various eminent writers. Price 4d. (free by post, 5d.) Duncan Davison & Co., "Musical World" Office, 244, Regent Street. Advertisements for the Double Number, to insure insertion, should be sent to the Office not later than Wednesday, January 3rd, 1877.

NOTICE.

** Among the literary novelties contained in the New Year's Double Number of "The Musical World" (Jan. 6th, 1877), will be *A Professional Career*—chapter from an unpublished novel, by our much esteemed contributor, Pencerdd Gwyn. The number will also include the first chapter of a biography of Stephen Heller, the celebrated pianist and composer, translated by F. V. Bridgeman, from the original of E. Matthieu de Monter; a humorous poem, entitled, "A Consart," by W. A. Terrab, Esq.; a leader on Pantomime and no Pantomime, by F. V. Bridgeman; a paper about Chopin, from the pen of Francis Hueffer; Music in 1876, by F. W. Davison; an Unpublished Letter by Schumann; also a Photographed fac-simile of the same; Portraits of Wieniawski and Wilhelmj (the celebrated violinists), of Mr Foli (by desire), &c., &c.; besides Papers from "Shaver Silver," Mr Desmond Ryan, Mr W. Chappell, F.R.S.A., Mr John Oxenford, Professor G. A. Macfarren, Mr Sutherland Edwards, together with various Dialogues and a New Poem, "An Incident at Bayreuth," by "F. B.," the Author of "Hans von Bülow Interviewed."

NOTICE.

** The Index of the Contents of "The Musical World" for 1876 will be printed in the course of January next.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 30, 1876.

Pantomime.

THE Christmas aspect of the theatres is essentially the same that has been presented for some years past. Pantomime—looked upon as the national representation of the season—is confined, as far as central London is concerned, to the two larger buildings where alone it would have been housed at the beginning of the century. There is a pantomime at Drury Lane, where Mr Chatterton continues to maintain the fame which was once nearly lost; there is a pantomime at Covent Garden, which on the festival of St Stephen habitually forgets that it has become an Italian operahouse. The pantomime performed by children at the Adelphi Theatre can scarcely be regarded as an innovation, being confined to mornings. In the suburbs pantomime is, as usual, ubiquitous. The practice of bringing out burlesques as a substitute for pantomimes at theatres habitually connected with neither seems now to be abandoned. At the houses where burlesque stands normally in the programme all the year round, this season is commonly selected as the occasion for producing a novelty of that class, but care is commonly taken to miss the precise Boxing Day,

and the Christmas theatrical record refers rather to the events of seven evenings than to those of one. The managers who devote their theatres to comedy and tragedy now generally ignore the calendar altogether. Mr Irving's successful re-appearance at the Lyceum, the attainment of an impossible figure by the "run" of *Our Boys* at the Vaudeville, the revival of *Nos Intimes* at the Prince of Wales's, &c., have, of course, nothing to do with the associations of December.—*Times*.

OCCASIONAL NOTES.

REFERRING to Schubert's grand four-handed Pianoforte Duet, Op. 140, scored by Joachim, and comparing its composer with the author of the "Pastoral," Schumann observed: "Schubert is much more gentle, more expansive, and more communicative than Beethoven; he is a child playing carelessly by the side of a giant."

DURING a religious service attended by Louis XIV. and all his Court, the orchestra performed Lully's "Miserere." As the "Grand Monarch" remained kneeling during the performance, all his courtiers of course had to do the same. At the conclusion of the ceremony, the king asked the Duc de Grammont what he thought of the music. "Sire," replied, the nobleman, "it is very soft for the ears, but decidedly hard for the knees."

THE following lines were written under a portrait of the celebrated Signora Ronzi di Begnis:—

"La vedi e l'odi, eguale è il tuo periglio:
Ti vince il canto, e ti rapisce il ciglio,"

which has been rendered:

"Hearing or seeing, one same fate we brave:
Her voice enchants us and her eyes enslave."

WHEN Mad. Linguet was a member of the Théâtre des Italiens, Paris, her husband, who was the treasurer, employed a number of persons to hiss every other leading lady in the company. The plan succeeded very well for a time, but, through a mistake, ended disastrously. On one occasion Linguet said to his secret band of subsidised supporters: "To-morrow night you must hiss the first actress who appears, and applaud the second. Recollect: Hiss the first and applaud the second." His orders were strictly obeyed, but unfortunately the piece had been changed. In the new piece, Mad. Linguet had to appear first, and was thoroughly well hissed. In order to be revenged, her husband ran off with the receipts of the performance, and took refuge in the Temple, then an asylum where a person could not be arrested.

THE Monday Popular Concerts are now tolerably well known, not only in London but in all the great musical capitals of Europe, as the most perfectly organised chamber concerts ever given. Quartets have, no doubt, been as well played in many parts of the Continent as anywhere in England; and it cannot be said that, even in London, St James's Hall on "Monday Popular" nights is the only place where chamber music is executed in perfection. But the "Monday Populars" are the only concerts, as good of their kind as can possibly be, which, during a considerable period of the year, take place regularly once a week—or twice a week if the Saturday afternoon concerts of the same series be counted; and they are the only ones at which, apart from the invariable excellence of the quartet, the most famous violinists and pianists of the day are sure, from time to time, to be heard as soloists.—*Pall Mall Gazette*.

TOULOUSE.—M. Warot has been singing here.

REHMS.—*La Petite Marie* has been produced here.

VIENNA.—A performance has been given at the Imperial Opera-house for the benefit of the Beethoven Memorial Fund. The programme included, for the first time in this capital, Franz Liszt's Beethoven Cantata, for solos, chorus, and orchestra, the vocalists being Mesdres Ehn, Tremel, Herren Bignio, Rokitansky, and Alexy. The Cantata was followed by *Fidelio*, with new scenery, dresses, and appointments. The principal parts were sustained by Mesdres Materna, Dillner, Herren Walter, Beck, Scaria, Schmitt, and Hablawetz. Herr Hans Richter was conductor.

CONCERTS VARIOUS.

A numerous attended concert took place on the 21st ult. at Lady Downshire's (under the immediate patronage of H. R. H. the Princess Louise, Marchioness of Lorne, who was expected, but was unable to be present), given by Mad. Puzzi and a number of artistic friends of Signor Federici, who has recently been suffering from illness. Unable himself to sing, he spoke a few words, thanking the lady of the house and the artists who had come forward to do him a kindness. The following artists sang: Mad. Bertini, Miss Angele, Mdle Ida Corani, Mdle José Sherrington, Mr Bernard Lane, Mr Maybrick, Mr R. Drummond, and Signor Bonetti. Signor Mattei and Mr John Thomas supplied the instrumental part of the programme, assisted by Mr W. Ganz and Mr H. Parker.

FOREST HILL.—A concert was given on Tuesday, December 19th, to aid in paying off a debt of £100 incurred by the West Kent Volunteer Fire Brigade. Mr Snazelle and Miss S. Miller were encored in both their songs, the former giving "Nancy Lee" and "Jack and I," and the latter "Spinning," by Cowen, and "When the heart is young." A similar honour was accorded to Miss Wheeler and Mr Chilly for their rendering of Smart's lovely duet, "When the wind blows in from the sea;" to Mr Hirschfeld (honorary conductor of the West Kent Orchestral Society and Choral Union), for his musicianlike rendering of Ascher's "Alice, where art thou?" and to Mdme Van Hilda, who gave "The Fire Brigade Galop," composed for, and dedicated to, the members of the West Kent Volunteer Fire Brigade. This effective piece, which is full of executive difficulties, was made still more attractive by the fair pianist's quiet and graceful presence at the piano. We hope soon to hear her, with full orchestra, in some of the great masters' works, as in days of yore. Mr Carnall played Dupont's "Chanson Hongroise," and accompanied Mr Snazelle's songs; Mr W. C. Pritchard's recitations, "At a Saturday Concert" and "Major Nambly," were much relished. Mdme Van Hilda, Mr Hirschfeld, Mr Snazelle, and Mr Carnall gave their services, and we trust the fund may derive substantial benefit.—G. A.

PROVINCIAL.

MACCLESFIELD.—Mr Seal gave an enjoyable concert in the Town Hall on Tuesday evening. There was a good attendance, and the concert was a success, notwithstanding that Madame Wells was unable to appear. Miss Banks was very successful in "Once upon a time" and "Within a mile" (heartily encored). Mr Christian sang Hatton's fine song, "The Wreck of the Hesperus," with taste and effect, and joined Miss Banks in a duet by G. Fox, "The Sylvan Bower," and another by H. Smart, "When the wind blows in from the sea." Mr Nicholson and Mr Seal played solos on the flute and pianoforte. Mr Seal accompanied the vocal music.

EDINBURGH.—Professor Sir Herbert S. Oakeley gave a recital appropriate to the season in the Music class-room on Saturday evening, Dec. 23. The hall was crowded, and amongst those present were:—The Lord Provost and Lady Falshaw, Hon. Mrs Montgomery, Lady W. Moncreiff, and other distinguished persons, as well as a large number of students. Sir Herbert Oakeley played capitally, and was called upon to repeat Merkel's Pastoral. The class-room was decorated with holly, sent by Col. Gardyne from Mull; and the professor's beautiful models of the principal English and foreign cathedrals were exhibited at the recital. The following was the programme:—Christmas Hymns, "Adeste fideles, leti triumphantes," and "Once in royal David's city" (Gauntlett); Motet, "Jesu, bone Pastor" (Palestrina); selection from *The Messiah* (Handel); Chorus, "Glory to God;" Chorale, "Wie soll' ich Dich empfangen," *Christmas Oratorio*; Chorus, "Sicut locutus est," *Magnificat* (Bach); Quartet, "Benedictus qui venit in nomine Domini," *Requiem* (Mozart); Chorus, "Gloria in excelsis, et in terra pax hominibus" (Pergolesi); Marche Religieuse, for organ (Gounod); Andante Maestoso, and Andante Tranquillo, organ sonata, No. 3 (Mendelssohn); Melody for organ (Guilmant); Pastoral for organ (Merkel); Chorus, "The heavens are telling" (Haydn).

SIR JULIUS BENEDICT has had conferred on him, by the Duke of Coburg, the distinction of commander of the second class of the Saxe-Ernestine family Order.

SACRED HARMONIC SOCIETY.—Mendelssohn's *Elijah* will be given on Friday next, under Sir Michael Costa's direction. The principal vocalists are Mdme Sherrington, Miss Jessie Jones, Mad. Patey, Miss Hancock, Messrs Morgan, Henry, and Fox.

SCHUBERT AT THE POPULAR CONCERTS.

(From the "Pall Mall Gazette.")

In the old days of the Monday Popular Concerts each evening used to be devoted to some one of the great masters—a system more valuable to students than agreeable to the general body of amateurs. In the interest of the public at large, who love variety, it was long ago arranged to let each programme contain examples of several composers; and of the six held in especial honour at the "Monday Populars"—namely, Haydn, Mozart, Beethoven, Mendelssohn, Schubert, and Schumann—it may be safely said that three will be found represented at each concert. One or more works by Schubert have been heard at each of the concerts hitherto given; and so great a favourite is Schubert just now at St James's Hall, at the Crystal Palace—wherever, in fact, fine music is appreciated—that the excellent annotator of the "Monday Popular" programmes thinks there is at present more chance of his being too much than of his being too little esteemed. The composer of the "Erl King," which alone, says the writer just cited, "has brought publishers in various countries more than twenty times as much as its composer earned during the whole period of his life," may or may not be over-esteemed as a designer of symphonies, sonatas, and pieces of music in various other forms. As an unceasing inventor of simple, graceful, fanciful, romantic, often pathetic, and sometimes profoundly passionate melodies he cannot well be thought too highly of; and probably at this moment Schubert is preferred to all other German composers by mere lovers of music who are insensible to the defects of form with which he has at times been reproached, and which some years ago made our Philharmonic Society deem his now well-known and universally admired Symphony in C unfit for presentation to the public, which knows nothing about form. The inability or unwillingness of professional musicians, during so many years, to recognise the beauty of Schubert's music is one of the mysteries of musical history. That Wagner, with his numberless innovations and his boundless personal pretensions, should have met with obstacles is intelligible enough; but in Schubert's instrumental works there was nothing so very novel—except, indeed, that the charming melodies which he poured forth in such abundance were all new. Schubert's success as a composer of songs had possibly some effect in delaying his success as an instrumental composer. People are so fond of assigning to each distinguished man some special department, beyond which he is forbidden to distinguish himself, that to some musical authorities it may have seemed out of the question, and not for one moment to be tolerated, that the composer of the "Erl King," the "Ave, Maria," and the "Serenade" should claim from his grave, and that by means of a whole library of posthumous works, to be heard as a composer of symphonies side by side with Beethoven, Mendelssohn, and Mozart. However that may have been, the foolish and really inexplicable prejudice which at one time prevented Schubert's instrumental works from being performed in England has now long been at an end, thanks to the directors of the Monday Popular Concerts, in regard to his chamber compositions and pianoforte works, as to the directors of the Crystal Palace Concerts, in regard to his symphonies and other orchestral pieces.

MADRID.—The last novelty at the Teatro Real has been the first appearance of Signora Rubini-Scalisi and Sig. Bettini. The opera was *Dinorah*. Lady and gentleman were well received.

BERLIN.—In continuation of my previous report about Music-director Bilse's concerts, I have to add that on Wednesday, the 6th inst., Her Majesty the German Empress was present. On this occasion chiefly foreign artists appeared, of whom Signor Sarasate, the violinist, was the most successful. On the 10th the programme contained Mozart's overture to *The Magic Flute*, Weber's overture to *Oberon*, and Beethoven's overture to *Egmont*. Among the solo artists the most noteworthy was Fraulein Elise Jansen, whose fine performance of C. Oberthur's Concertino for the harp, repeated "by desire," obtained the same success as the week before. The orchestral accompaniments to the concertino were played, with care, under Herr Bilse's direction. The concert of the following week was, under the patronage of Her Majesty, for the benefit of the Augusta Hospital.

MUSIC IN GLASGOW.

(From our own Correspondent.)

In my last letter regarding this season's ongoings in Glasgow I promised to send you this week an account of our present series of choral and orchestral concerts. I sit down with great pleasure to redeem this pledge. The gratification in doing so arises mainly from the fact that there is nothing short of a chorus of gratulation to be raised. Permit me, Mr Editor, to lead off that movement. I was about to give you some individual opinions, but, on second thoughts, consider it would be more satisfactory to lay before your readers a few bald particulars anent the whole scheme. Three years ago a number of enthusiastic amateurs were under the impression that the Glasgow musical taste was so far advanced that our Northern City was able to support a series of choral and orchestral concerts. These noble-hearted gentlemen found at the end of the season that they had misjudged Glasgow's ability to pay for such a scheme to the lamented extent of £2,400. Not one whit daunted, however, the same pioneers boldly went in for another campaign, which resulted in a deficit of upwards of £600. By many enemies, and not a few "white-feathered cowards," it was considered, nay settled, that Glasgow had heard for many years to come the song of the dying swan in the shape of classical music. Not so, however, for these same irrepressible gentlemen unanimously resolved to carry on the scheme for this year. It is fortunate they have done so, for not only are the concerts an enormous success, but I learn on good authority that already a surplus looms in the distance.

Even at the risk of appearing prolix, permit me to enter upon some details regarding the construction of the orchestra, the works performed, and the chief artists engaged in their execution. First of all comes Mr Sullivan, who has now proved that he is one of the few competent orchestral conductors in the country. True, he has had under his *bâton* a phalanx of unsurpassed executants, as the following list of chiefs fully shows:—Leader, Mr Carrodus; 1st second violin, Mr E. Roberts; 1st viola, Mr Brodelet; 1st violoncello, Mr C. Ould; 1st double bass, Mr Jakeway; 1st flute, Mr Barrett; 1st oboe, M. Castegnier; 1st clarinet, Mr Tyler; 1st bassoon, Mr Hutchins; 1st horn, Mr Markland; 1st cornet, Mr Ellis; 1st trombone, Mr Badderly; euphonium, Mr Lee; harp, Mrs Frost; drums and librarian, Mr Goodwin.

Amongst the solo vocalists who have appeared are M^{me} Edith Wynne, M^{me} Marie Roze-Perkins, M^{me} Nouver, Mrs Osgood, M^{me} Sterling, Miss Alice Fairman, Mr E. Lloyd, Mr Wm. Shakespeare, Mr Lewis Thomas, Mr Wadmore, and Signor Foli.

The choral works in the scheme are Mendelssohn's *St Paul*, Gade's *Zion*, Gounod's *Gallia*, Rossini's *Stabat Mater*, and Handel's *Messiah*. These were under the conductorship of Mr Lambeth. The symphonies already presented are Beethoven's C minor; Mendelssohn's Scotch; Raff's "Leonore;" Schubert's B minor (unfinished); Schumann's No. 2 in C; and Spohr's "Power of Sound." A list of the other orchestral works would prove too long for your valuable space. These include every variety of composition from Bach's Suite for orchestra in D to an excerpt from Wagner's *Götterdämmerung*.

Now it must be acknowledged that, between distinguished instrumentalists, eminent vocalists, and a varied excellent selection, Glasgow, in regard to music, is doing well, especially when it is considered that very few years ago we were in comparative darkness. To these statistics I had promised myself the pleasure of adding a few remarks regarding the performances themselves, but I am afraid by this time, Mr Editor, you will feel inclined to cry, "Hold, enough." For the present, let it be so; but, with your permission, by another week I should like to send you a few personal impressions regarding a series of entertainments which have left an indelible mark on the musical annals of Glasgow. The concerts have been uniformly attended by crowded audiences; and over and over again, despite the classical nature of the selections, much enthusiasm has been displayed.

MILAN.—The joint-stock company who own the Teatro dal Verme is to be dissolved, and the building sold by auction.

LISBON.—*Il Trovatore*, with Frici, Paschales, Bolis and Aldighieri in the principal characters, has been given at the Italian Opera.

CONSTANTINOPLE.—A Monthly Musical Review is shortly to appear. Its especial object, we are informed, is to publish music composed by Turkish amateurs.

WAIFS.

Miss Annie Beresford has been singing at Brighton Aquarium. Mr Gye was in Paris last week, and Mr Mapleson was expected. The instrumental performers of Paris have determined to establish a mutual benefit and protection society.

The Handel and Haydn Society, Boston, U.S., were to give a performance of *The Messiah* on Christmas eve.

The engagements of Herr and Mad. Kropf-Voggenhuber, at the Operahouse, Berlin, have been renewed for ten years.

Professor Glover's opera, *The Deserted Village*, founded on Goldsmith's well-known poem, is to be produced in London.

Mdlle Cécile Ritter, heroine in Victor Massé's *Paul et Virginie*, celebrated her seventeenth birthday a week after her debut.

A biographical notice of Eduard Hanslick has appeared in the *Vienna Illustrirte Zeitung für Musik, Theater, und Literatur*.

The *Boston Courier* informs its readers that the girls who have been kisses on the American Presidential election are getting impatient.

Mad. Essipoff was announced to give her first concert of a series of four at the Music Hall, Boston, U.S., on Monday, the 11th inst.

Herr Johann Strauss is to receive 16,000 francs for his share of conducting at the four Masked Balls of the Paris Grand Opera.

Tito and Emilio Ricordi, of Milan, have presented a quantity of music, published by them, to the Asylum for the Blind at Florence.

Mr John Francis Barnett has completed a Sonata for pianoforte, which will shortly be published. Any new work from the pen of the composer of *The Ancient Mariner* is of interest.

Mdlle Rita Sangalli has profited by her three months' holiday to pay a visit to Italy. She will return at the commencement of March and resume her part in *Sylvia* at the Grand Opera.

Under the title *Vida y Obras de Vicente Bellini*, Señores Medina and Navarro have just published, in Madrid, a Spanish translation of M. Arthur Pugin's work: *Bellini, sa vie, ses œuvres*.

M. Massenet's *Marie Magdeleine* will be performed this winter by a chorus of 206 voices, a band of 120 instrumentalists, and competent soloists, under the direction of M. Benoit, at Antwerp.

A short time since the evening's programme at the Namur Theatre included *Lucia di Lammermoor*, *Les Cent Vierges*, and *La Rose de Saint-Flour*. If quality and quantity always went hand in hand, the audience would have had no grounds for complaint.

A pretty young lady, rejoicing in the Christian name of Anna, took a cigar from a gentleman who had not pluck enough to say he wanted to marry her, twirled it playfully beneath his nose, and, looking archly at him, popped the question thus: "Have-Anna?"

At a concert in St George's Hall, Windsor, on Tuesday evening, at which Her Majesty the Queen was present, a selection from Mendelssohn's *Athalie* was given. Miss Sophie Ferrari, Miss Jessie Jones, Mdme Trebelli, and Mr W. H. Cummings were the vocalists.

The monument erected in the cemetery of Père Lachaise to Auber will be inaugurated on the 29th January, the composer's birthday. In addition to the official speakers, the pupils of the Conservatory will take part in the proceedings. In the evening there will be performances at the Grand Opera and Opéra-Comique.

Mdlle Blanche Commettant, daughter of the musical critic, was married, on the 23rd inst., at Saint-Roch, Paris, to M. Ernest Lavigne. Among those present was M. Gounod, whose "Ave, Maria" was sung by Mdme Carvalho. Villaret was heard in an "O Salutaris," by Deslandres, and Faure in Niedermeyer's "Pater noster."

Harold, besides being dramatically treated by Mr Alfred Tennyson, has been chosen as the subject of an opera, written by Mr Arthur Mathison, with music by Mr J. E. Mallandaine, whose *Haunted Mill*, *Love's Limit*, *Sylvia*, &c., show him to possess the requisite talent for the production of operatic works on a larger scale.

The thirteenth performance of the "Betterton Dramatic Club" took place at St George's Hall on Thursday, Dec. 21. The pieces selected for the occasion were *A Winning Hazard* and *Two Roses*. Unlike amateur performances in general, the actors were, without exception, well up in their parts. The musical arrangements were in the hands of Mr E. Jacques, who ably presided over an efficient orchestra.

The well-known French actor, Laurent, has grown so stout as to be prevented from any longer following his profession. In consequence of this, M. Carvalho kindly granted him the use of the Opéra-Comique, for a complimentary morning performance, in which some leading actors and actresses took part. Among the audience was Mad. Christine Nilsson, who sent 500 francs for a box. The next day she left for Vienna, where she is to open on the 4th January, as Ophelia, in M. Ambroise Thomas's *Hamlet*.

Señor Inzenga, professor at the Madrid Conservatory, and author of numerous Zarzuelas, has just published *Impresiones de un Artista en Italia*, a work containing much excellent and instructive matter.

Several French papers have stated that, by the Budget of 1877, the Paris Conservatory of Music alone would receive more than it has received during 1876, while the "subventions" for the theatres would remain the same as at present. This, according to the *Ménestrel*, is a mistake. The subventions of the Opéra-Comique and Théâtre-Lyrique have each been augmented by 100,000 francs, making the former 240,000, and the latter 200,000 francs. The subvention accorded to the branch Conservatories at Lyons, Marseilles, and Nantes, respectively, has been increased by 4,000 francs.

The magistrates of Liverpool, at their last meeting, decided that before granting a licence to any theatre, they must have a certificate from the Borough or other surveyor appointed by the Health Committee of the Town Council, as to the construction of the building, especially with regard to its means of egress. They also resolved that the Health Committee should be asked to allow the Borough Surveyor to inspect the existing theatres. With the exception of the Theatre Royal, a patent house under the control of the Lord Chamberlain, the Liverpool Theatres hold their licences from the magistrates.

The Sacred Harmonic Society is still constant to its old home at the hall of Exeter, and appears to keep the regard of countless lovers of music. The principal vocalists were Mad. Nouver, Mad. Enriquez, Mr Edward Lloyd, and Mr George Fox. We cannot have a better antidote to Wagner than we possess in our dear old *Messiah*, which appeals to and even creates high, holy, and elevating emotions of the soul, and, often as we may hear it from childhood to old age, still points us to the skies, and fires the heart with divine adoration and human sympathy—love, hope, faith, and charity.—F. A.

At the next meeting of the Musical Association a paper will be read by Mr James Higgs on J. S. Bach's *Art of Fugue*. If Mr Higgs tells us anything new about this he will be entitled to the thanks of the entire musical community. Bach's *Art of Fugue* has puzzled many a musical philosopher, and puzzled, indeed, the grand old master himself, who left it unfinished, just when he had contrived new wonders of polyphony. In strict truth, though the most elaborate, and, perhaps, to a select few, instructive, the *Art of Fugue* is the driest of all Bach's works, the theme upon which his manifold combinations are built being inevitably stiff and formal.—*Graphic*.

A Colorado paper prints the following opinion of women as expressed by a young man known to its reporter:—"I have recently gin up all idea of the wimmen folks, and come back to perlitical life. I am more at home in this line than in huntin' the fair sects. Angels in petticoats and kiss-me-quicks are pretty to look at, I gin in, but they are as slippery as eels; when you fish for 'em and get a bite, you find yourself at the wrong end of the hook—you're ketched yourself; and when you've stuffed 'em with fruits, pastry, doggertypes, and jewelry, they will throw you away like a cold potato. Leastwise, that is my experience. But I've done with 'em. The Queen of Sheba, Pompey's Pillar, and Lot's wife, with a steam engine to hold 'em, wouldn't tempt me. The sight of a bonnet riles me all over."

Mr Walter Pettit's concert took place at the Royal Academy of Music, on the 8th of December, when a varied and most interesting programme was offered to the attention of the numerous audience assembled in the concert-room of our national institution. Mr Pettit, widely known as one of our very best violoncellists, delighted his auditors by his fine playing of a movement from Rubinstein's Concerto, whose music is dismal. He had the advantage of the co-operation of M. Sainton and Mr Walter Macfarren as instrumental performers, and of Mr Cummings as one of the vocalists. Trios by G. A. Macfarren and Mendelssohn, and a Sonata for piano and violoncello by Walter Macfarren, most gracefully written, were included in the scheme. M. Sainton charmed everybody in a Rondo by Saint-Saëns, of Paris.—F. A.

CHRISTMAS "MESSIAHS."—There have been two performances at the Albert Hall and one at Exeter Hall during the week before Christmas. The principal singers at the Albert Hall were Mdlle Tietjens (the truly great and noble German *prima donna*), Mdme Trebelli-Bettini (who sings the alto music delectably), Mr Cummings (who seems to fill the immense space without an effort), and the incomparably incomparable Sims Reeves. Herr Behrens, the Swedish bass, made further steps towards a perfect acquaintance with the music assigned to his department. Mr Reeves seems to have united perfect art to splendid natural gifts. The Albert Hall is not adapted for choral or orchestral display, but the sway of Mr Barnby's *bâton* was faithfully and effectively observed by the talented and zealous forces under its control. F. A.

LEEDS TRIENNIAL MUSICAL FESTIVAL, 1877.—This event is fixed to take place in the Leeds, Town Hall about the end of September next, and is being regarded with great interest by the musical world. The committee has for some time past been in active operation, and it is expected that two or three new and important works will be produced at this great musical gathering. As an indication of the probable pecuniary success of the festival, it might be stated that, in the short space of a few weeks, a guarantee fund of over £8,000 was subscribed by a limited number of gentlemen. The fund is now to be thrown open to the general public for subscription, when a large addition to it is expected to be made. Although the programme has not yet been arranged, we are able to state that Professor Macfarren is engaged in writing an oratorio for the Leeds Festival, the subject being *Joseph*. The Professor's promise to write for the committee was secured shortly after the Festival in 1874, when his *St John the Baptist* was performed, and proved a great success. It may be mentioned as a singular coincidence that Sir Michael Costa, the Leeds Festival conductor in 1874, is reported to be writing an oratorio, and has also selected *Joseph* for his subject.—(Communicated.)

The burning of the Brooklyn Theatre directs attention to the dangers incurred, owing to theatres, as a rule, being constructed without proper ways of escape. That there is cause for anxiety on this score cannot be denied by any who refer to the history of some London theatres. Drury Lane has been twice burned—in January, 1672, and on the 24th of February, 1809; Covent Garden twice—20th September, 1808, and 5th of March, 1856; the Italian Opera twice—on the 17th of June, 1789, and 6th of December, 1867; the Lyceum on the 16th of February, 1830; the Olympic on the 29th of March, 1849; Astley's three times—on the 17th of September, 1794, on the 1st September, 1803, and 8th of June, 1841. The Surrey was burned on the 31st of January, 1865, and the Pavilion on the 23rd of February, 1856. There have been also "alarms of fire" on several occasions, attended with loss of life—as at the Coburg, on the 27th of December, 1858, when sixteen persons were killed, and at Sadler's Wells, on the 15th October, 1807, when eighteen were trampled to death. Other cases might be mentioned of theatres burned in large towns; but this list suffices to show the necessity of caution until satisfactory arrangements are adopted for the prevention of such calamities as that at Brooklyn.

An article on the remuneration of literary work in Russia is published in the *Dielo*, of St Petersburg. Literary productions were unknown in Russia until the time of Peter the Great. That sovereign, in introducing European institutions into his country, found it necessary to explain them to his subjects by means of various publications, mostly translated from foreign languages, for which purpose he kept a staff of writers who received salaries on the same footing as other government employés. The annual salary of Kozlovsky, "editor of translations," was only 300 roubles (£40) a year; and Mankeyeff, "father of Russian historiography," was paid six roubles a month. These were very hard-worked, the Czar always insisting on each publication being ready within the shortest space of time. The same system was pursued under Peter's successors. The academician Müller, for editing the *St Petersburg Gazette* and its supplement (in Russian and German), was paid 100 roubles a year; and another Russian writer, Lomonosoff, was so poor that he repeatedly had to apply to the Russian Academy. Under Catherine II. Russian writers began to assume a more original and independent tone, and literary work brought as high a price as in Western Europe. Karamsyn received 150,000 roubles (£2,000) for the first edition of his *History of Russia*, besides his pension of 50,000 roubles a year; and the widow of the poet Pushkin received a pension of 5,000 roubles, with 142,500 roubles to pay her husband's debts.

The calamity at the Brooklyn Theatre, New York, has led to a memorandum from the Lord Chamberlain, addressed to the managers of London theatres, calling their attention to the first four rules under which licences were granted. These are:—1. *All doors and barriers to open outward or to be fixed back during the time when the public are within the theatre.* 2. *All gangways, passages, and staircases intended for the exit of the audience to be kept entirely free from obstruction, whether permanent or temporary.* 3. *No part of the auditorium to be without at least two means of exit in case of need.* 4. *All doors not habitually used for exit, but available as additional means of escape in case of alarm to be indicated by printed placards in plain characters.* These recommendations are valuable; and the only regret is that the most important, the second, is the one most likely to be disregarded. When theatres burrow under ground, or are wedged almost into the very fabric of surrounding houses, there is hardly a possibility of providing means of egress. Dangers inherent in the original construction of a theatre cannot be guarded against by official recommendations not to be carried out in their spirit without pulling down the house and rebuilding it. At the same

time, it is well to reduce dangers which cannot be altogether obviated, and we trust that the Lord Chamberlain will refuse a licence to managers who jeopardise the safety of the public by neglecting his recommendations.

The effects of light, heat, colour, and soil on plants are recognised; but if we are to believe the *English Mechanic*, there is another point in the cultivation of plants deserving attention, viz., the effect which sounds may have on their growth. Having built a conservatory in a barren locality, and not naturally favourable to the growth of vegetation, the writer endeavoured to cultivate roses and other plants under shelter, but the trees did not thrive. Presently he moved an harmonium into the greenhouse, and was surprised to see a "gradual but rapid recovery of health in his plants." The scene of this experience is Trefaria, in Portugal, where birds and trees are absent. The writer adds that he "has often thought that music was, to some extent, a necessity of vegetable life; that the song of birds especially was conducive to the health of plants." Most people will be of opinion that the dearth of vegetation is the cause, and not the effect, of the absence of birds. If, however, there is any truth in the circumstances related and the lesson deduced, it will be worth while to try the effects of the new stimulant. Amateur suburban gardeners will be more forbearing with organ-grinders, on the ground that their visits, otherwise unwelcome, are favourable to the growth of roses. We commend the idea to those who have control of the trees along the southern Thames Embankment. Hurdy-gurdy grinders, skilfully posted, will probably induce the planes to take root and thrive. Not the least instructive will be the possibility of deciding whether different plants display differences of choice in music—whether the geranium will only cheer up to certain operatic airs, or the strains of the "Last Rose of Summer" cause the plant apostrophised to droop its head still more instead of instilling new life into it.

* ONLY A YEAR AGO.*

Just so the bells were ringing
Over a world of snow,
Just such a message bringing,
Only a year ago!
Just so the year was dying,
Wrinkled and old and frail;
Just so the wind was sighing
Over the wintry vale.
Gathering clouds were shrouding
All of the wintry night;
Joys and hopes were crowding
In with the New Year's light.
Side by side we're watching,
Just as we watched it then,
Till o'er the Eastern heavens
Daylight shall dawn again.
What is the difference, sweetest,
Now that the year has gone?
Surely of years the fleetest
Laughter and love have known.
Only a ring on your finger,
Only a hope in your heart,
Only that here I linger,
Never in life to part!

RITA.

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ST PETERSBURGH.—*Vakoul, the Smith*, a new opera by Tchaikowski, was successfully performed, for the first time, on the 6th December, at the Maria Theatre. The composer, a professor in the Moscow Conservatory, was called on several times, and much applauded. On the 9th December there was a grand performance at the same theatre, to celebrate the 448th representation of Glinka's national opera, *Life for the Czar*, first produced forty years previously. Petroff, the tenor who created the part of Ivan Soussanine, returned for the occasion to the footlights, and showed that he still possessed some of the fire which used to electrify the Russians of a past generation. At the conclusion the curtain was raised, and displayed in the middle of the stage a bust of Glinka, which was crowned with laurel by Petroff and his wife, who, like her husband, was included in the original cast. The enthusiasm was great. The bust will be placed in the saloon of the theatre. Mad. Ludmiller Iwanowna Schestakoff, Glinka's sister, has received a letter from the Grand Duke Constantine, stating that, in consideration of her late brother's services in founding Russian opera, the Czar has granted her a pension of 1,500 roubles a year for life.

MUSIC RECEIVED.

C. LONSDALE.—"The Water Music," by G. F. Handel, and Seven Canzonets, by A. Scarlatti, edited by Josiah Pittman; Lonsdale's Choir Class Book, numbers 1 to 6.

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My Lily.

Sing, dearest, sing.

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